

BEST TUTOR PUBLISHED  
REVIEW!

**Erno: Bonheur's**  
**STANDARD**  
**PIANOFORTE**  
**TUTOR**

COPYRIGHT.

FOREIGN  
FINGERING  
PRICE 75c

THE ANGLO-CANADIAN MUSIC CO  
TORONTO.

MADE IN ENGLAND.





# THEO. BONHEUR'S STANDARD PIANOFORTE TUTOR.



The gradual method of imparting information introduced in this Tutor by its well-known Author, the "Advancement step by step", "Not leaving one thing for another," —(see Press reviews) has made it the favourite book with the teaching profession and the most interesting and instructive for the pupil.

A number of Melodious Exercises and Standard Copyright Melodies have been recently added to the work, thereby rendering it the MOST COMPREHENSIVE Tutor published.

COPYRIGHT.



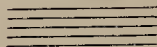
PRICE 75¢

THE ANGLO-CANADIAN MUSIC CO  
TORONTO.

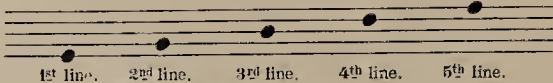
## The Rudiments of Music.

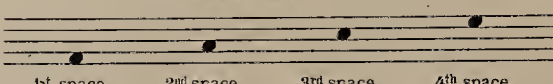
Music is the Art of combining sounds.

Sounds are expressed in writing by characters, called Notes.

Five lines drawn thus:  form what is called a Stave. The Stave has nine degrees, namely, five lines (counting upwards from the lowest) and the four spaces that are between the lines.


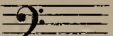
EXAMPLE. {

Lines:- 

Spaces:- 

On the lines and in the spaces of the stave are placed the Notes of music. These are seven in number, and are named after the first seven letters of the alphabet— A, B, C, D, E, F and G.

Should a Melody or Tune exceed these seven the same series of letters is repeated.

Signs, called Clefs, are placed upon the stave for the purpose of determining the names of the notes. In Pianoforte music two only are used— the Treble, or G Clef,  and the Bass, or F Clef. 

The Treble, or G Clef, is placed upon the *second* line, and thus we know the second line is G.

This point being settled, it is easy to ascertain the names of notes on the remaining lines and in the spaces. The Bass, or F Clef, is placed upon the *fourth* line, and thus we know the fourth line is F.







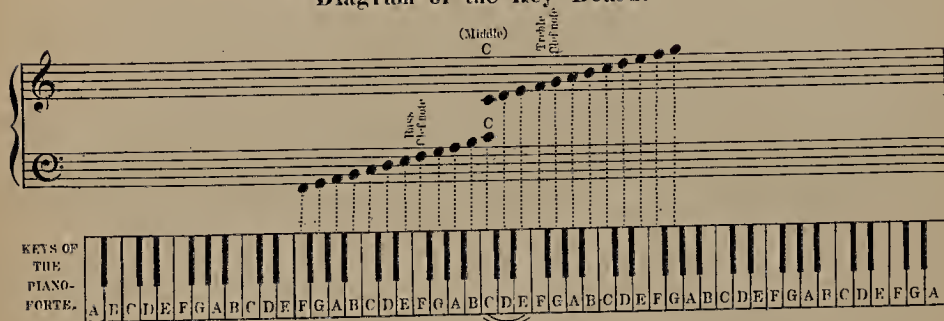
## The Key-Board.

As there are only seven notes in music, namely, A, B, C, D, E, F, G, the Pupil will perceive that the 50 White Notes and 35 Black Notes, which form the compass of a modern Pianoforte, are merely repetitions of the following section of the Key-Board. —



Observe that the White Note on the Left Hand side of every group of Two Black keys is called C, & bearing this in mind there will be no difficulty in finding any note. The Black keys, in alternate groups of twos and threes, represent Sharps and Flats, and will be explained when occasion requires their use. The following Diagram of the Key-board of a Pianoforte will show the Pupil the position of the notes already learnt. The middle C and the other higher and lower notes will be explained on another page.

Diagram of the Key Board.



### The Position at The Instrument.

The Pupil must be seated immediately opposite the notes which are here marked by a curve in the middle of the Keyboard. The music chair or stool must be sufficiently high to bring the elbows slightly above the level of the key-board and near enough for each hand to be placed over five notes. The arms must be kept still, freedom of finger and elasticity of wrist being necessary for the production of a good tone and touch.

Good tone is obtained by striking the notes with the finger tips firmly, without using excessive force.

## The Form of the Notes and their Duration.

In the previous pages the pupil has become acquainted with the notes as they are alphabetically named, and for this purpose only one form of note has been used. It is now necessary to learn how many different kinds there are, and the relative value of each.

There are now commonly in use the six kinds of notes given below.

The duration of these notes, in respect to time, is prolonged or shortened, according to their particular form; for instance.

1. { The longest sounding note in modern music }  
 { is a white note, a Whole Note..... }

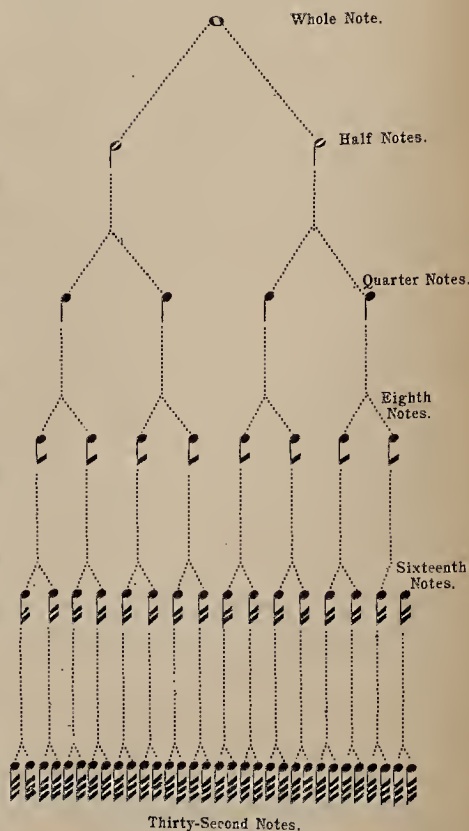
2. { The Half Note, which differs in appearance }  
 { from the Whole Note only by the stem which it }  
 { hears, thus  $\text{♩}$  or  $\text{♪}$ , is, with regard to its dura- }  
 { tion of time, but half the value of a Whole Note; }  
 { two Half Notes are therefore only equal in length }  
 { to one Whole Note ..... }

3. { The Quarter Note is a black note with a stem, }  
 { thus,  $\text{♩}$  or  $\text{♪}$ ; its value in length of sound is but }  
 { equal to the fourth part of a Whole Note, conse- }  
 { quently, the half of a Half Note ..... }

4. { The Eighth Note differs from the Quarter Note }  
 { by the hook which it bears at the end of the }  
 { stem, thus  $\text{♩}$  or  $\text{♪}$ ; its duration of time is but the }  
 { eighth part of the length of a Whole Note, the }  
 { fourth of a Half Note, and the half of a Quar- }  
 { ter Note ..... }

5. { The Sixteenth Note has two hooks attached }  
 { to the stem, thus  $\text{♩}$  or  $\text{♪}$ ; and its value in re- }  
 { spect to duration is but the sixteenth part of }  
 { the length of a Whole Note, the eighth of a }  
 { Half Note, the fourth of a Quarter Note, and }  
 { the half of an Eighth Note ..... }

6. { The Thirty-Second Note has three hooks at- }  
 { tached to the stem, thus  $\text{♩}$  or  $\text{♪}$ ; its duration }  
 { is but the thirty-second part of that of a Whole }  
 { Note, the sixteenth part of a Half Note, the }  
 { eighth of a Quarter Note, the fourth of an Eighth }  
 { Note, and the half of a Sixteenth Note\* ..... }



(\*) When two or more notes with hooks to their stems, follow each other,  $\text{♩} \text{♩}$  or  $\text{♩} \text{♩}$  they may be grouped together thus,  $\text{♩} \text{♩}$  or  $\text{♩} \text{♩}$



## Rests.

A Rest is a Sign used to denote a temporary silence.

Each kind of Note has its corresponding Rest, equal in point of duration to the note itself.

Examples of Rests and Notes of equal duration.

Whole	Half	Quarter	Eighth	Sixteenth	Thirty-Second
					
Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Thirty-Second Rest.

When a Rest occurs the fingers must be raised from the keys.


## Dots.

A Dot placed *after* a Note makes its duration half as long again.

### Example.

Thus:- A dotted Whole Note   A dotted Half Note   A dotted Quarter Note   A dotted Eighth Note   A dotted Sixteenth Note

is equal to




3 Half Notes.   3 Quarter Notes.   3 Eighth Notes.   3 Sixteenth Notes.   3 Thirty-Second Notes.

A Double Dot adds to a note half the length of the first dot.

### Example.

Thus:- A double-dotted Half Note   A double-dotted Quarter Note   A double-dotted Eighth Note

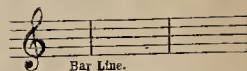
is equal to



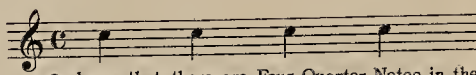
3 Quarter Notes and an Eighth Note.   3 Eighth Notes and a Sixteenth Note.   3 Sixteenth Notes and a Thirty-Second Note.


## The different kinds of Time Signatures.

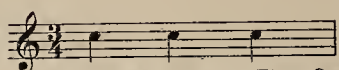
Every tune or musical composition is divided into equal portions of Time by means of upright lines. These lines, drawn across the stave, are called *Bars*.




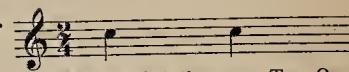
The number of Notes between the Bars is signified at the commencement of an Air or Movement, by the following characters or figures placed *after* the Clefs. For instance:-


Common Time. 


 C shows that there are Four Quarter Notes in the Bar, or Notes to the value of Four Quarter Notes.


Three Four Time. 

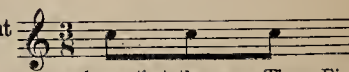
  $\frac{3}{4}$  shows that there are Three Quarter Notes in a Bar, or Notes to the value of Three Quarter Notes.


Two Four Time. 

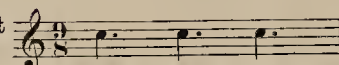
  $\frac{2}{4}$  shows that there are Two Quarter Notes in a Bar, or Notes to the value of Two Quarter Notes.


Six Eight Time. 

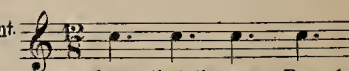
  $\frac{6}{8}$  shows that there are Six Eighth Notes in a Bar, or Notes to the value of Six Eighth Notes.


Three Eight Time. 

  $\frac{3}{8}$  shows that there are Three Eighth Notes in a Bar, or Notes to the value of Three Eighth Notes.

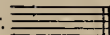
Nine Eight Time. 

  $\frac{9}{8}$  shows that there are Three dotted Quarter Notes in a Bar, or Notes to the value of Three dotted Quarter Notes.

Twelve Eight Time. 

  $\frac{12}{8}$  shows that there are Four dotted Quarter Notes in a Bar, or Notes to the value of Four dotted Quarter Notes.

There are other Measures of Time, but the above examples are sufficient for the young Pupil to learn during the first stages of instruction.

The conclusion of an Air is shown by a Double Bar. 

Double Bars are also employed for dividing a composition into portions called Strains.

## "Five-Finger" Exercises.

9

The Pupil must practise the following exercises daily, first with the fingers of the Right Hand, and then in like manner with the Left Hand; the hand being kept steady, the fingers well rounded, and moving from the third joint. The thumb must be well raised, in order to strike from the same height, and with the same force as the fingers.

When the fingers have become accustomed to the notes, the hands should play together, and the time be gradually increased.

Five-finger Exercises are the first and most important practice for acquiring correct formation of the hand and a facile touch.

The Fingering throughout this Tutor is shown in the following manner: 1 stands for the Thumb, 2 for First Finger, 3 for Second Finger, 4 for Third Finger, 5 for Fourth Finger

### CONTINENTAL OR FOREIGN FINGERING.

In Continental or Foreign Fingering the thumb is marked 1. Therefore, in playing music with Continental or Foreign fingering, it must be remembered that 1, 2, 3, 4, 5 are used instead of the English fingering + 1, 2, 3, 4. In illustration see the "Melody" by Schumann, page 34, to which is given both English and Continental fingering.

*Repeat each Exercise several times.*

No 1.
No 2.
No 3.

Right Hand.
Left Hand.

No 4.
No 5.
No 6.
No 7.

No 8.
No 9.
No 10.
No 11.

No 12.
No 13.
No 14.

## ON COUNTING TIME.

In Counting Time each figure must be distinctly spoken, and an exactly equal period of time between each Count must be maintained *throughout*.

For example, when counting Common Time each count must be made at *precisely regular intervals*, as shown by the strokes between the following figures thus: *1—2—3—4* and *not* in the broken and unequal manner as shown in the following:—*1—2—3—4*.

### Exercises in Common Time.

#### ON WHOLE AND HALF NOTES.

Count 4 in a bar— 2 to each Half Note. Two Half Notes are equal to One Whole Note.

The figures between the staves of the Exercises indicate the Counting of the Time.

#### ON HALF AND QUARTER NOTES.

Count 4 in a bar— 1 to each Quarter Note, 2 to each Half Note. Two Quarter Notes are equal to One Half Note.

#### ON WHOLE NOTES, HALF NOTES AND QUARTER NOTES.

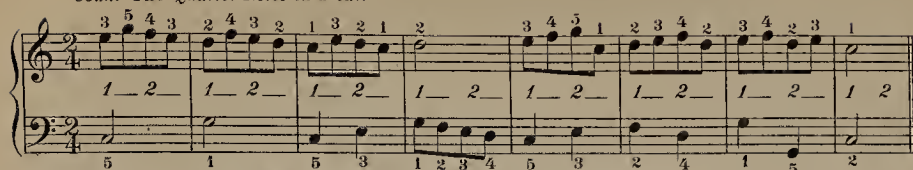
Count 4 in a bar— 1 to each Quarter Note, 2 to each Half Note. Four Quarter Notes are equal to One Whole Note.

### Exercises in Two-Four Time.

Count Two Quarter Notes in a bar.



Four Eighth Notes are equal to Two Quarter Notes or One Half Note. 11  
*Count Two Quarter Notes in a bar.*



Two Eighth Notes are equal to One Quarter Note.  
*Count Two Quarter Notes in a bar.*



Four Sixteenth Notes are equal to One Quarter Note.  
*Count Two Quarter Notes in a bar.*



Four Sixteenth Notes are equal to Two Eighth Notes.  
*Count Four Eighth Notes in a bar.*



## Exercises in Three-Four Time.

Three Quarter Notes are equal to a dotted Half Note.

*Count Three Quarter Notes in a bar.*



Three Quarter Notes are equal to a Half Note and a Quarter Note.

*Count Three Quarter Notes in a bar.*





Six Eighth Notes are equal to Three Quarter Notes.

Count Three Quarter Notes in a bar.

### Exercise in Six-Eight Time.

Three Eighth Notes are equal to a dotted Quarter Note.

Count Six Eighth Notes in a bar.

Three Eighth Notes are equal to a Quarter Note and an Eighth Note.

Count Six Eighth Notes in a bar.

# Ledger Lines.

13

Right Hand. The Pupil has already learnt the following notes:

Left Hand

When other notes (higher or lower) are required besides those on the lines and in the spaces, short additional lines are used called "Ledger Lines" any number of which may be used. The Ledger Lines above the staff are counted upwards, and those below the staff are counted downwards.

## Ledger Lines above and below the Staff in the Treble Clef.

(Middle)

The extreme ledger lines are seldom written, but are shown thus:

a) *8va* The sign *8va* (the abbreviation of Ottava) placed over the notes signifies that they are to be played an Octave higher than written.\*

## Ledger Lines above the Staff in the Bass Clef.

(Middle)

## Ledger Lines below the staff.

(Middle)

a) The sign *8va* placed under the notes signifies that they are to be played an Octave lower than written.

## The Key-Board of a Pianoforte containing Seven Octaves, Showing the position and names of the notes.

Treble Notes.

Bass Notes.

1st OCTAVE. 2nd OCTAVE. 3rd OCTAVE. 4th OCTAVE. 5th OCTAVE. 6th OCTAVE. 7th OCTAVE.

\* The distance from A to A, B to B, C to C, &c., is called an Octave.

L. 707.

## The Scale and Key of C Major.

A Scale is a regular succession of notes ascending or descending by degrees from any note to its octave. It contains seven sounds, the octave being considered a repetition of the first. Practise the following Scale with each hand separately. Commence very slowly and increase the time by degrees. The thumbs must be passed smoothly under the fingers, and the fingers smoothly over the thumbs.

Count four Quarter Notes in a bar.

THE SCALE OF C.

## THE VESPER HYMN.

Slowly.

Count four Quarter Notes in a bar.

## THE LITTLE GLEANERS.

Slowly.

WM SMALLWOOD.

Count four Quarter Notes in a bar.

## The Scale of C in Contrary Motion.

*p* stands for *piano*, soft. *f* for *forte*, loud. *pp*, very soft. *mf*, rather loud. *ff*, very loud. (See Dictionary, page 40.)



# WHEN THE CHILDREN ARE ASLEEP.

15

Count six Eighth Notes in a bar.  
In moderate time.

W. M. Hutchison.

ARRANGED BY  
THEO. BONHEUR.

Two systems of piano music. Each system consists of a treble and bass staff. The first system has a piano (p) dynamic marking. Fingerings are indicated by numbers 1-5 above or below notes. Rhythmic counts (1-6) are written below the bass staff of each system. The music is in 6/8 time.

# THE LITTLE SKATERS.

Count three Quarter Notes in a bar.

VALSE.

WM. SMALLWOOD.

Two systems of piano music. Each system consists of a treble and bass staff. The first system has a piano (p) dynamic marking. Fingerings are indicated by numbers 1-5 above or below notes. Rhythmic counts (1-3) are written below the bass staff of each system. The music is in 3/4 time. The second system includes markings for *8va* (Octave higher).



# SPRINGTIME.

Count four Quarter Notes in a bar.

GAVOTTE.

THEO. BONHEUR.

Two systems of piano music. Each system consists of a treble and bass staff. The first system has a piano (p) dynamic marking. Fingerings are indicated by numbers 1-5 above or below notes. Rhythmic counts (1-4) are written below the bass staff of each system. The music is in 4/4 time.

The curved lines  called *Slurs*, signify that the notes over which they appear must be played *smoothly*.  
The *Bind* or *Tie*  placed under or over two notes having the same staff-name, denotes that the first note only is struck, and then held for the full time-value of both notes.

*8va* (*Ottava*) placed *over* notes signifies that they are to be played an Octave higher than written.

# THE RIPPLING LAKE.

Wm Smallwood.

ARRANGED BY  
THEO. BONHEUR.

Andante Grazioso. (Slowly and Gracefully)

Count six Eighth Notes in a bar.

Count six Eighth Notes in a bar.

Count six Eighth Notes in a bar.

These signs are called *Accents*. The notes over which they appear must be struck with additional force or emphasis.

## OF ACCENT.

Accent is as essential to music as to language, and affects as much the meaning of notes as the meaning of words. It gives the requisite expression to musical sounds.

The *strong* accent falls on the first note immediately after the Bar line (*i.e.* the first beat of the measure)<sup>+</sup> and the *weak* accent on the remaining beats.

Additional stress or accent may, however, occur in any part of a measure. It is indicated by the signs > and A or the initial letters *sf* (*sforzando*), and *rf* (*rinforzando*). See the *Dictionary of Musical Terms* at the end of this Tutor.

## LITTLE MELODY.

Playfully.

Count three Eighth Notes in a bar.

Count three Eighth Notes in a bar.



## THE SHARP.

17

The Sharp  $\sharp$  raises a white or natural key a semitone, or one key higher.

EXAMPLE

F Natural.      F Sharp.

White Note.      The Black note on the right hand side of F Natural.

## The Scale and Key of G Major.

G is the first Scale in which a Sharp is used. The name of the Sharp is F. It is placed at the beginning of the staff on the fifth line (F) to show that all the Fs must be made sharp, and is called the "Signature" of the Key.

### THE SCALE OF G MAJOR.

All the Fs must be made sharp.

1 2 3 1 2 3 4 1    2 3 1 2 3 4 5    5 4 3 2 1 3 2 1    4 3 2 1 3 2 1

5 4 3 2 1 3 2 1    4 3 2 1 3 2 1    1 2 3 1 2 3 4 1    2 3 1 2 3 4 5

## KATIE'S BIRTHDAY.

W. SMALLWOOD.

Moderato.

Count 1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4

*p*

5 1 3 1    5 1 2 1    5 1 3 1    5 1 3 1

Count four Eighth Notes in a bar.

1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4

5 1 3 1    5 1 2 1    5 1 3 1    5 1 3 1

*8va*

*mf*

1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4

5 1 3 1    5 1 2 1    5 1 3 1    5 1 3 1

*8va*

1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4

5 1 3 1    5 1 2 1    5 1 3 1    5 1 3 1

## The Scale of G in Contrary motion.

Musical score for 'The Scale of G in Contrary motion.' in G major, common time. The score consists of two staves. The upper staff (treble clef) plays the ascending scale, and the lower staff (bass clef) plays the descending scale. Fingerings are indicated by numbers 1-5 above or below notes. A 'Count' line is provided below the first staff, showing the sequence of notes and rests for each measure.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

## SONATINA.

BEETHOVEN.

Moderato.

First system of the 'SONATINA.' in G major, common time. The upper staff (treble clef) contains a melodic line with various intervals and slurs. The lower staff (bass clef) contains a bass line with chords and single notes. Fingerings are indicated by numbers 1-5. A 'Count' line is provided below the first staff.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Count four Quarter Notes in a bar.

Second system of the 'SONATINA.' in G major, common time. The upper staff (treble clef) contains a melodic line with various intervals and slurs. The lower staff (bass clef) contains a bass line with chords and single notes. Fingerings are indicated by numbers 1-5. A 'Count' line is provided below the first staff.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Third system of the 'SONATINA.' in G major, common time. The upper staff (treble clef) contains a melodic line with various intervals and slurs. The lower staff (bass clef) contains a bass line with chords and single notes. Fingerings are indicated by numbers 1-5. A 'Count' line is provided below the first staff.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fourth system of the 'SONATINA.' in G major, common time. The upper staff (treble clef) contains a melodic line with various intervals and slurs. The lower staff (bass clef) contains a bass line with chords and single notes. Fingerings are indicated by numbers 1-5. A 'Count' line is provided below the first staff.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fifth system of the 'SONATINA.' in G major, common time. The upper staff (treble clef) contains a melodic line with various intervals and slurs. The lower staff (bass clef) contains a bass line with chords and single notes. Fingerings are indicated by numbers 1-5. A 'Count' line is provided below the first staff.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

† ——— or diminuendo, gradually diminish the sound.

————— or crescendo, gradually increase the sound.

# CHANT DU MATIN.

19

SECONDO.

MAURICE TELMA.

Andante Moderato.

*p*

*mf* *cresc.* *dim.*

Allegretto moderato.

*mf* *cresc.* *p*

*mf* *cresc.* *riten.* *dim.*

*p*

*mf* *dim.* *Fine.*



## CHANT DU MATIN.

Andante Moderato.

PRIMO.

MAURICE TELMA.



Allegretto moderato.



† This sign † called a *Natural*, restores to its proper pitch the note that has been heightened by the Sharp in the previous bar. Sharps or flats occurring in the course of a piece of music are called *Accidentals*.

Allegro.

# SPARKLING EMERALD.

S. CLAUDE RIDLEY.

21

Count six Eighth Notes in a bar.

## MARCH FROM "NORMA."

Well marked.

BELLINI.

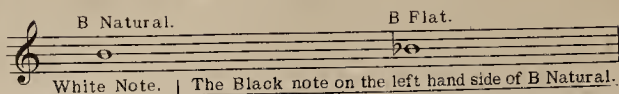
Count four Quarter Notes in a bar.

♣ The dots here placed before the double bar indicate a repetition of the strain.  
The bar marked 1<sup>st</sup> time must be omitted in the repetition, and the bar marked 2<sup>nd</sup> time played instead. L. 707. (c)



## THE FLAT.

The Flat  $\flat$  depresses a natural note a semitone, or one key lower.

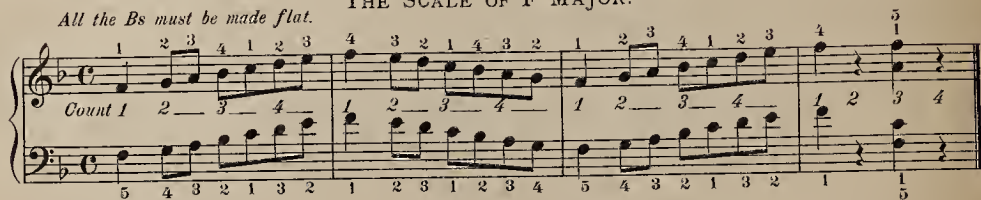


## The Scale and Key of F Major.

F is the first Scale in which a Flat is used. The name of the Flat is B, and it is placed at the beginning of the stave, on the third line (B) to show that all the Bs must be made flat.

## THE SCALE OF F MAJOR.

*All the Bs must be made flat.*



## SPARKLING RUBY.

S. CLAUDE RIDLEY.

Tempo di Valse.



# Exercise.

23

Moderato.

## FAIRY SPORTS.

W. SMALLWOOD.

Moderato.

Count four Quarter Notes in a bar.

## TYROLIENNE.

Allegretto.

Count three Quarter Notes in a bar.

† The  $\sharp$  placed at the double bar shows that the Key is changed to C, and that all the Bs must be made natural.  
D.C., an abbreviation of *Da Capo*, from the beginning. D.C. al Fine. Return to the beginning and finish at the word *Fine*.

## THE MARLBOROUGH MARCH.

FELIX BURNS.

Allegro Marcia.

8va

8va

loco.

Fine.

The Bass melody to be well marked.

ff

ff

D.C.



# The Key of D Major.

The Key of D Major has two sharps, F and C. They are placed at the beginning of the staff, thus



## THE SCALE OF D MAJOR.

*All the Fs and Cs must be made sharp.*

*Repeat several times.*

## RONDOLETTE.

FAULKNER BRANDON.

*Allegro Moderato*

*Count 2*  
*p*

Count two Quarter Notes in a bar.

*1 2 cres.*  
*1 2 mf*

*1 2*  
*1 2*

## CHANT.

Exercise in Chords.

BOYCE.

*Count 1 2*  
*1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2*

Count two Half Notes in a bar.

A dot placed *over* or *under* a note implies that its duration should be cut short. Therefore, notes thus marked must *not* be held down, but *struck lightly*. This kind of touch is called *Staccato*.

## THE DAWN.

MAURICE TELMA.

Andante.

*p dolce.* *poco cres.* *rall.* *dim.* *a tempo.*

*p* *mf poco animato.*

*rit.* *rall.* *p* *poco cres.*

*rall.* *dim.* *a tempo.* *dim.* *Fine.*

## ALLEGRO.

HAYDN.

*p* *rit.* *rall.* *p* *poco cres.*

*rall.* *dim.* *a tempo.* *dim.* *Fine.*



# THE KEY OF B FLAT.

The Key of B $\flat$  has two flats—B $\flat$  and E $\flat$

27

## THE SCALE OF B FLAT.

All the Bs and Es to be made flat.

Repeat several times.

# SOMEWHERE A VOICE IS CALLING.

Arthur F. Tate.

SIMPLIFIED ARRANGEMENT.

Count four  
Quarter Notes  
in a bar.

# THE HEAVENLY SONG.

(Hamilton Gray)

SIMPLIFIED ARRANGEMENT  
BY THEO. BONHEUR.

Moderato Religioso.

Glo - ry to God in the high - est, Swell forth the

grand re - frain, Praise Him who brings you sal -

va - tion, Hail Him who comes to reign. *dim. p*

Count six Eighth Notes in a bar

## CROWN HIM LORD OF ALL.


Count four Quarter Notes in a bar.

## GOD SAVE THE KING.

NATIONAL ANTHEM.

Andante.

Count three Quarter Notes in a bar.

This sign  is called a *Pause*. When placed over a note or rest their duration must be extended beyond their natural value.

L. 707.

(6)

# The Scale and Key of A Major.

The Key of A Major has three sharps F, C and G.

THE SCALE OF A MAJOR.



All the Fs, Cs and Gs must be made sharp.

Repeat several times.

Allegretto.

AIR.

PAISIELLO.

Count 1 2 1 2 1 2 1 2 1 2 1 2

Count two Quarter Notes in a bar.

EXERCISE.



## THE FAIRY BARQUE.

(W. Smallwood)

ARRANGED BY  
THEO: BONHEUR.

Andante moderato.

*p legato.*

Count six Eighth Notes in a bar.

*pp*

*mf*

*p*

*mf*

*p*

*pp*



## 31

*All the Bs, Es, and As to be made flat*

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Repeat several times.

3 2 1 4 3 2 1 2 1 2 1 2 3 4 1 2 3 3 1 3 1 6 4 1 2 1 4 5

S. CLAUDE RIDLEY.

This should be played with great expression. Accent the first and third of the bar, except at the end of a phrase. The bass accompaniment is a good exercise for the left hand, and must be played smoothly.

Not too Slowly.

The bass clef part is good. Not too slowly.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

*p*

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

*cres.*

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

*f*

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

### EXERCISE.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

## ALBANIAN DANCE.

Tempo di Gavotte.

THFO: BONHEUR.

Tempo di Gigue.

*p leggiero.*

*f*

8

8

# JERUSALEM THE GOLDEN.

Moderato.

**Moderato.**

*p*

*f*

*rit.*

*rall.*

## MELODY.

SCHUMANN.

The fingering printed in small type is that of the English system. (see page 10)

Allegretto.

First system: Treble clef, piano part starts with a melody. Bass clef, piano part provides accompaniment. Dynamics: *p*.

Second system: Treble clef, piano part continues the melody. Bass clef, piano part continues accompaniment. Dynamics: *mf*, *cresc.*

Third system: Treble clef, piano part continues the melody. Bass clef, piano part continues accompaniment. Dynamics: *p*, *mf*.

Fourth system: Treble clef, piano part concludes the melody. Bass clef, piano part concludes accompaniment. Dynamics: *p*.

## SWEDISH AIR.

First system: Treble clef, piano part starts with a melody. Bass clef, piano part provides accompaniment. Dynamics: *f*, *p*.

Second system: Treble clef, piano part continues the melody. Bass clef, piano part continues accompaniment. Dynamics: *f*, *p*.



## ALBUM LEAF.

SCHUMANN.

Allegretto.

*p*

*dim.*

*cresc.*

*rit e dim.*

*D.C. al Fine.*

## RONDO.

BEETHOVEN.

Allegro.

*p*

*f*

*p*

*f*



# INVITATION TO THE WALTZ.

35

Tempo di Valse.

SECONDO.

WEBER.

$\text{p}$   
*cres.*  
*dim.*  
*dim.*  
*Fine.*  
*marcato il basso.*  
*mf*  
*marcato.*  
*Primo*  
*D.C.*

## INVITATION TO THE WALTZ.

Tempo di Valse.

PRIMO.

WEBER.

§ 8  
*p*  
*cres.*  
 8  
*f* *dim.* *p* *cres.*  
 8  
*ff* *dim.* *Fine.*  
 Secondo.  
*mf*  
 8  
*mf* *f*  
 8  
*mf* *p* *D.C.*

In addition to the Keys used in the preceding pages there are others requiring for their Signature a greater number of Sharps or Flats. These the pupil will learn during the practice of the Scales in various Keys.

### There are three Kinds of Scales,

the Major scale, the Minor scale, and the Chromatic scale.

The Major and Minor scales are each composed of five whole tones and two half (or semi) tones.

#### Major Scale Ascending.

Example:

Major

Minor

Key Note

Minor scale Ascending.

The 3rd Note of the Minor scale is a Semitone lower than that of the Major scale.

#### Major scale Descending.

Example:

Major

Minor

Minor scale Descending.

The 7th, 6th, and 3rd Notes of the Minor scale descending are each a Semitone lower than those of the Major scale.

#### Major and Minor Chords.

The Third of the key decides whether a chord or scale is Major or Minor. When the Third is Major the chord or scale will be Major also. If the Third be Minor, the chord or scale is consequently Minor. The Common Chord of any key consists of the 1st, 3rd and 5th notes of the scale:

Example, in the key of C Major.	Chord of C Major.	Example, in the key of C Minor.	Chord of C Minor.
As E Natural is a Major 3rd from C, the Chord is Major.		As E Flat is a Minor 3rd from C, the Chord is Minor.	
Chromatic scale-Ascending.		Chromatic scale-Descending.	

## NORMAL AND SHARP SCALES.





## FLAT SCALES.



# Dictionary of Terms used in Music.

*A* (Italian). By, for.

*A Capriccio* (Italian). At will, agreeable to our fancy.

*Accelerando* (Italian). With gradually increasing velocity of movement.

*Accent*. A slight stress placed upon a note to mark its place and relative importance in the bar.

*Accioccatura* (Italian). ♯ A very short note with a line drawn through the stem to distinguish it from the *Appoggiatura*. ♯

*Accidentals*. Occasional sharps, flats, and naturals placed before notes in the course of a piece.

*Accompaniment*. A part added for one or more instruments, to heighten the effect.

*Adagio* (Italian). A very slow degree of movement.

*Adagio Cantabile e Sostenuto* (Italian). Very slow and sustained.

*Ad Libitum* (Latin). At will or discretion.

*Affettuoso*, or *Con Affetto* (Italian). With tenderness and pathos.

*Agitato* (Italian). With agitation, anxiously.

*Air* (French). An Air or Song, as Air Ecossais, a Scotch Air.

*Al, All, Alla* (Italian). To the, sometimes, in the style of.

*Alla Capella*. In the church style.

— *Militaire*. In the military style.

— *Polacca*. In the style of a Polish dance.

*Allegretto* (Italian). Not so quick as *Allegro*. The diminutive of *Allegro*.

*Allegretto Scherzando* (Italian). Moderately playful and vivacious.

*Allegro* (Italian). Quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words, as:

*Allegro Agitato*. Quick, with anxiety and agitation.

— *Assai*. Very quick.

— *Comodo* (Italian). With a convenient degree of quickness.

— *Con Brio*. Quick, with brilliancy.

— *Con Fuoco*. Quick, with fire.

— *Con Moto*. Quick, with more than the usual degree of movement.

— *Con Spirito*. Quick, with spirit.


— *Furioso*. Quick, with fury.

— *Molto*, or *Di Molto*. Very Quick.

—  *Veloce*. Quick, with rapidity.

— *Vivace*. With vivacity.

— *Vivo*. With unusual briskness.

*Al Segno*, or the character ♯, signifies that the performer must return to a similar sign in the course of the movement, and play from that place to the word *Fine*, or the mark  over a double bar.

*A mezza voce* (Italian). In a subdued tone.

*Amoroso*, or *Con Amore*. (Italian). Affectionately, tenderly.

*Andante* (Italian). Implies a movement somewhat slow and sedate, but in a gentle and soothing style. This term is often modified, both as to time and style, by the addition of other words, as:

*Andante Affettuoso*. Slowly and pathetically.

*Andante Con Moto*. Slowly, with emotion.

*Andante Grazioso*. Slowly and gracefully.

*Andante Maestoso*. Slowly and majestically.

*Andante non troppo*. Slow, but not too much so.

*Andante Pastorale*. Slow, and with pastoral simplicity.

*Andantino* (Italian). Somewhat less slow than *Andante*.

*Animato, con Anima* (Italian). With animation, in a spirited manner.

*A Piacere* (Italian). At the pleasure of the performer. See *Ad libitum*.

*Appassionato, Appassionamento* (Italian). With intensity of feeling.

*Appoggiatura* (Italian). Dwelt, leaned upon. A small grace note.

*Arpeggio* (Italian). Passages formed of the notes of chords taken in rapid succession.

*Assai* (Italian). Very: as *Allegro Assai*, very quick.

*A Tempo* (Italian). In time. A term used to denote that, after some short relaxation in the time, the performer must return to the original degree of movement.

*Attacca, Attacca Subito* (Italian). Implies that the performer must directly commence the following movement.

*Barcarolle* (Italian). A boat song sung by the Venetian gondoliers, or boatmen.

*Beating Time*. Marking the divisions of the bar by means of the foot or hand.

*Ben* (Italian). Well; as *Ben Marcato*, well marked.

*Bravuro* (Italian). Requiring great spirit and volubility of execution.

*Breve*. A note twice the length of a semibreve, seldom used in modern music.

*Brillante* (Italian and French). An expression indicating a showy and sparkling style of performance.

*Brio* (Italian). With brilliancy and spirit.

*Burlesco* (Italian). With farcical humour.

*Cadence*. A close in melody or harmony. An ornamental and extemporaneous passage introduced at the close of a song or piece of music.

*Calando* (Italian). Becoming softer and slower by degrees.

*Calcando* (Italian). Hurrying the time.

*Cantabile* (Italian). Implies a smooth and singing style.

*Cantando* (Italian). In a singing manner.

*Capo* (Italian). The beginning.



*Capriccio* (Italian). A fanciful and irregular species of composition.

*Cavatina* (Italian). A song or air without a second movement, occasionally preceded by a recitative.

*Chasse* (French). In the hunting style.

*Chord*. A combination of several sounds forming harmony.

*Chromatic*. Proceeding by semitones.

*Clefs*. Characters placed at the beginning of the staff to determine the name and pitch of notes; viz. G, or treble clef, , F, or bass Clef, .

*Coda* (Italian). The close of a composition.

*Colta Parte* (Italian). Implies that the accompanist must follow the principal part in regard to time.

*Con* (Italian). With: as *con espressione*, with expression; *con brio*, with brilliancy and spirit.

*Concerto* (Italian). A composition (with accompaniments) intended to display the powers of some particular instrument.

*Concert-Stück* (German). A concert piece.

*Crescendo* or *Cresc.* (Italian). With a gradually increasing quantity of tone.

*Do Capo* or *D.C.* (Italian). From the beginning.

*Dal* (Italian). From: as *Dol Segno*, from the sign ♯; a mark of repetition.

*Decrescendo* (Italian). Gradually decreasing in quantity of tone.

*Delicato* (Italian). Delicately.

*Di tonic* (Greek). Naturally: that is, according to the degrees of the major or minor scale.

*Diminuendo* or *Dim.* (Italian). This term implies that the quantity of tone must be gradually diminished.

*Dolce* (Italian). Implies a soft and sweet style of performance.

*Dolcissimo* (Italian). With extreme sweetness.

*Doloroso* (Italian). Indicates a soft and mournful style.

*E. Ed. And.*

*Elegante* (Italian). With elegance.

*Energico* (Italian). With energy.

*Espressivo*, or *Con Espressione* (Italian). With expression.

*Emphasis*. A particular stress or marked accent on any note, generally indicated by >, ^, or sf.

*Fontasia* (Italian). A composition in which the composer gives free scope to his ideas.

*Finale*. The last movement.

*Fine* (Italian). The end.



**Forte** or simply *f* (Italian). Loud.

**Fortissimo**, or *ff* (Italian). Very loud.

**Forzando** or *sf* implies that the note or chord is to be marked with particular emphasis or force.

**Fuoco**, *con* (Italian). With intense animation.

**Giocoso** (Italian). Humorously, with sportiveness.

**Gliando** (Italian). In a gliding manner.

**Graces**. Occasional embellishments, either indicated by the composer, or spontaneously introduced by the performer. The most important of these are the *acciaccatura*, *appoggiatura*, the turn, and the shake.

**Grandioso** (Italian). In a grand and elevated style.

**Grazioso**, or *Con Grazia* (Italian). In a flow, elegant and graceful style.

**Gusto**, or *Con Gusto* (Italian). With taste.

**Harmony**. The union or combination of several sounds.

**Interval**. The distance, or difference of pitch between two notes.

**Introduzione** (Italian). A short introductory movement.

**Key-Note**. The Tonic, or first note of a scale.

**La Chasse** (French). A piece of music in the hunting style.

**Larghetto** (Italian). Indicates a time slow and measured in its movement; but less so than *Largo*.

**Largo** (Italian). A very slow and broad style of movement.

**Leading Note**. The seventh note of a scale of any key, when at the distance of a semitone below the key-note.

**Ledger Lines**. Those temporary lines which are occasionally drawn above or below the staff.

**Legato** (Italian). In a smooth and connected manner.

**Leggierissimo** (Italian). With the utmost lightness and facility.

**Leggiero** (Italian). With lightness and facility of execution.

**Lento** (Italian). In slow time.

**L'istesso Tempo** (Italian). In the same time.

**Lusingando** (Italian). Soothingly.

**Ma** (Italian). But, as *allegro ma non troppo*, quick, but not too much so.

**Majestoso** (Italian). With majestic and dignified expression.

**Mercato** (Italian). In a marked and emphatic style.

**Marcio** (Italian). A march.

**Martiale** (Italian). In a martial style.

**Meno**, or *Men* (Italian). Less, as *meno mosso*, less quick; *meno forte*, less loud; *meno piano*, somewhat softer.

**Mesto** (Italian). Mourningfully, sadly.

**Metronome** (French). An instrument for indicating the exact time of a musical piece by means of a pendulum which may be shortened or lengthened at pleasure.

**Mezzo** (Italian). In a middling degree or manner; as *mezzo forte*, rather loud; *mezzo piano*, rather soft.

**Mezzo Voce** (Italian). With moderation as to tone; rather soft than loud.

**Moderato** (Italian). With a moderate degree of quickness.

**Modulation**. A change of key.

**Molto** (Italian). Very, extremely; as *molto allegro*, very quick; *molto adagio*, extremely slow.

**Morceau** (French). A piece of musical composition of any kind.

**Morendo** (Italian). Gradually subsiding in regard to tone and time.

**Mossa** (Italian). Movement, as *piu mosso*, with more movement, quicker; *meno mosso*, slow.

**Moto**, or *con moto* (Italian). With agitation, anxiously; with motion.

**Non** (Italian). An adverb of negation, generally associated with *troppo*, as *non troppo presto*, not too fast.

**Notation**. The art of representing musical sounds and their various modifications by notes, signs, &c.

**Notturno** (Italian). A composition suitable for evening recreation, from its elegance and lightness of character.

**Obbligato**, or *obbligati* (Italian). A part or parts of a composition indispensable to its just performance.

**Octave**. An interval of eight notes.

**Passionato**, or *Con Passione* (Italian). With passion.

**Pateico** (Italian). Pathetically.

**Pastorale** (Italian). A soft movement of a pastoral character.

**Pause**. A character which increases the duration of a note or rest.

**Pesante** (Italian). Impressively.

**Phrase**. A portion of a musical sentence.

**Pianissimo**, or *pp* (Italian). Extremely soft.

**Piano**, or *p* (Italian). Soft.

**Piu** (Italian). An adverb of augmentation; as *piu presto*, quicker; *piu lento*, slower.

**Poco** (Italian). A little, or rather, as *poco presto*, rather quick.

**Polska** (Italian). A national Polish Dance in three-four time.

**Portamento** (Italian). A gliding from one note to another.

**Preludio** (Italian). A prelude or introductory movement.

**Prestissimo** (Italian). The most rapid degree of movement.

**Fresco** (Italian). Very quick.

**Ritardando** (Italian). A gradual diminution of the time.

**Rhythm**. The metre of melody.

**Ritmo**, *zando* or *rf* (Italian). With additional tone and emphasis.

**Ritardando** (Italian). A gradual slackening of the time.

**Romanza** (Italian). A simple and elegant melody.

**Rondeau** (French). A Rondo, or composition consisting of two or more strains, ending with the first part repeated.

**Rondino**, or *Rondetto* (Italian). A short Rondo.

**Scherzando** (Italian). In a light and sportive manner.

**Segno**, or *S* (Italian). A sign, as *al segno*, return to the sign; *dal segno*, repeat from sign.

**Semplice** (Italian). In a simple manner.

**Sempre** (Italian). Sempre forte, always loud.

**Sforzato**, *Sf* (Italian). Implies that a particular note is to be played with force.

**Siviana** (Italian). A movement of a slow character in  $\frac{3}{4}$  time.

**Smorzando** (Italian). A gradual decrease as to tone.

**Sonata** (Italian). A chamber composition consisting of several movements.

**Sonatina**. A short, easy Sonata.

**Sostenuto** (Italian). Sustained, continuous in regard to tone.

**Sotto Voce** (Italian). In an under tone.

**Spirito**, *Con Spirito* (Italian). With spirit.

**Spiritoso** (Italian). With great spirit.

**Staccato** (Italian). This term implies that the notes are to be played distinct, short, and detached from one another.

**Stave**. The five parallel lines on which the notes are placed.

**Stringendo** (Italian). Accelerating the degree of movement.

**Syncope**. Connecting the last note of one bar to the first note of the next, or throwing the accent on to the weak part of a bar.

**Tace** (Latin). A word which implies that during a movement some particular instrument is to be silent; as *flauto tace*, the flute is not to play.

**Tema** (Italian). A subject or theme.

**Tempo Conmodo** (Italian). In a convenient degree of movement.

**Tempo o a tempo** (Italian). In time.

**Tempo Giusto** (Italian). In strict time.

**Tempo Primo** (Italian). In the original time.

**Tenuto**, *Ten* (Italian). Implies that a note must be sustained the full time.

**Triplet**. A group of three notes arising from the division of a note into three parts of the next inferior duration.

**Tutti** (Italian). All. A term used to point out passages where all the instruments are to be introduced.

**Un** (Italian). A; as *un poco*, a little.

**Vigorouso** (Italian). Boldly, vigorously.

**Vivace** (Italian). With animation.

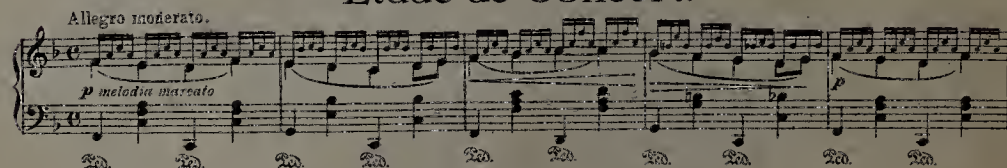
**Volti Subito**, or *V. S.* (Italian). Turn over quickly.

# PAUL AMBROISE

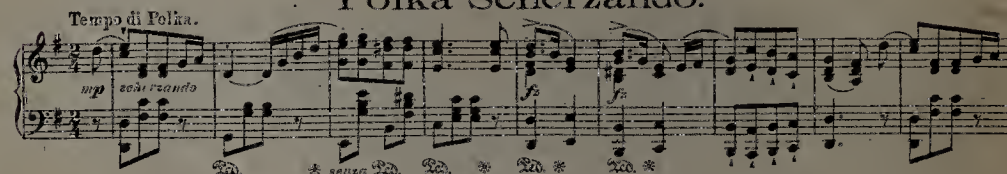
## Danse Pastorale.



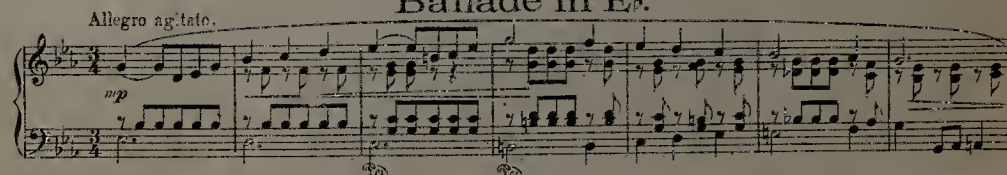
## Etude de Concert.



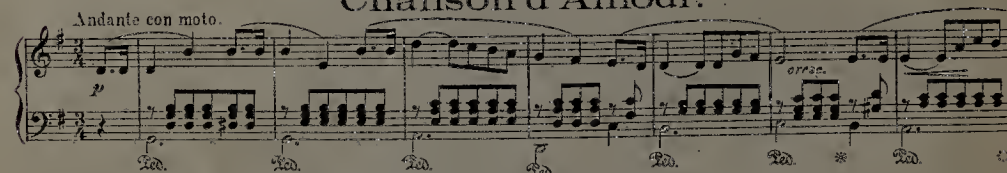
## Polka Scherzando.



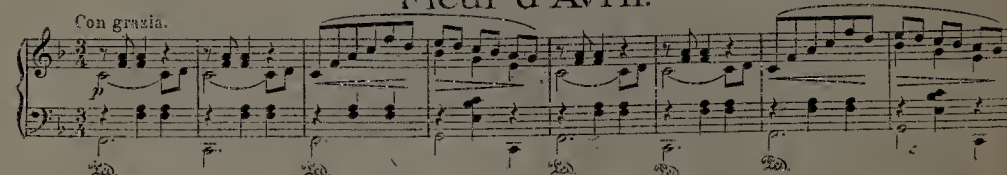
## Ballade in E $\flat$ .



## Chanson d'Amour.



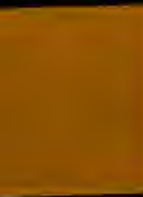
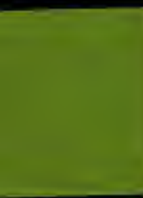
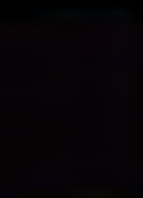
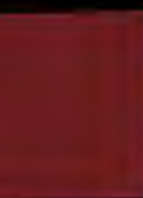
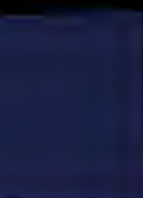
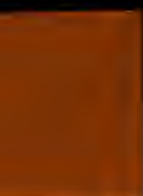
## Fleur d'Avril.



THE ANGLO-CANADIAN MUSIC CO  
TORONTO.



+



+

1